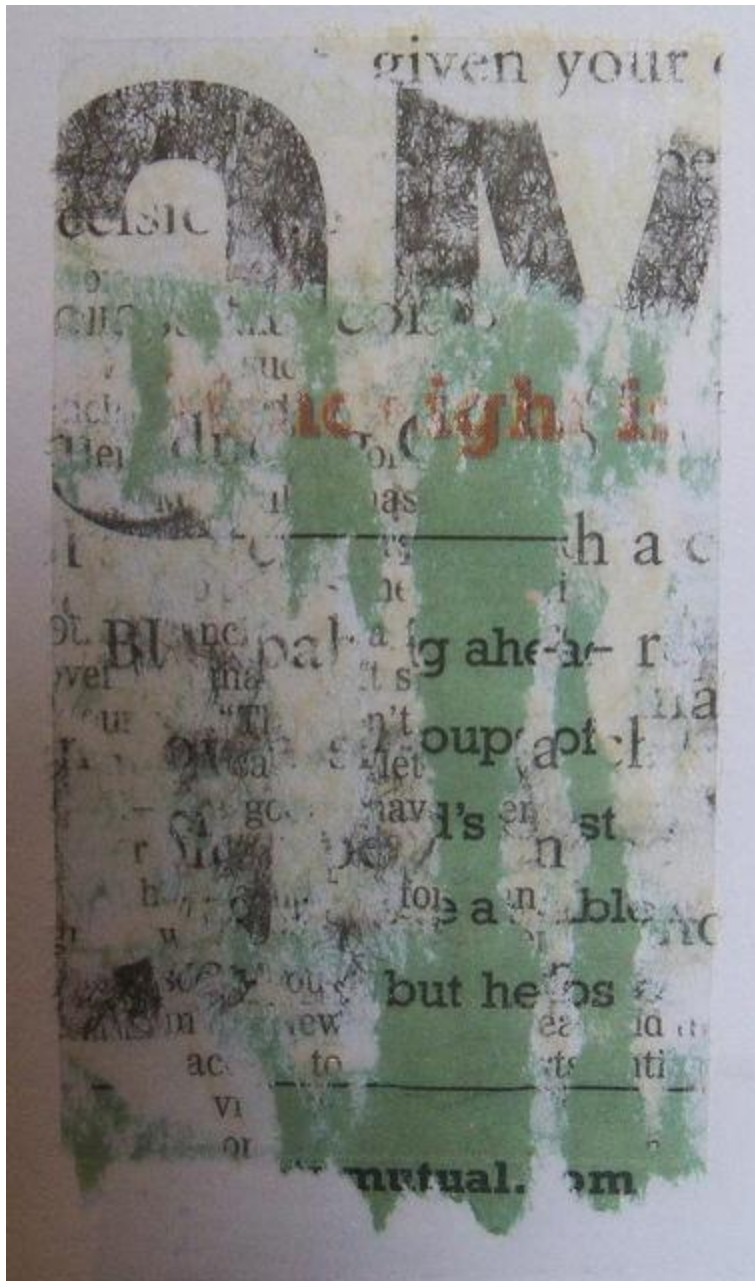


Six Months Aint No Sentence
2016
Jim Leftwich

Book 162

|||||

tape transfer from May, 2015



04.24.2016

We heard the Sermon on the Mount and I knew it was too complex
It didn't amount to anything more than what the broken glass reflects
When you bite off more than you can chew you pay the penalty
Somebody's got to tell the tale, I guess it must be up to me
----Bob Dylan, Up To Me, 1974

Spontaneous Poetics - 62 (William Carlos Williams 6)

[Allen reads Williams' "Horned Purple" - "This is the time of year/
when boys fifteen and seventeen/ wear two horned lilac blossoms/ in
their caps - or over one ear"... "Out of their sweet heads/ dark
kisses, rough faces" - That's really generous to notice that. That's
nice for an old doctor to notice that little bit of eros and ancient
satirical archetype in Rutherford, New Jersey.
But, "It is only in isolate flecks that/ something is/ given off" so
the perception becomes more and more refined to recollect the
"isolate flecks" as, working in the hospital, perhaps glancing out of
the window, he saw "Between Walls" [Allen reads Williams' poem of
that title] - "the back wings/ of the/ hospital where/nothing/ will
grow lie/ cinders/ in which shine/the broken/ pieces of a green
bottle"] - I'll read that again because I was spaced-out when I was
reading it [Allen reads the poem again] - And that's always been
compared to a celebrated Chinese poem, observing the beauty of an
individual flower, solitary tree, or individual flower in a spot.
It's almost like (an) adaptation of a traditional haiku, or (written
in the) Chinese style to see the flowering of a bit of perception -
"in the back wings/ of the/ hospital where/nothing/ will grow lie/
cinders".

Student: Was Williams aware of all these connections to haiku and
Buddhism?

AG: Oh yes,

|||||

predelictiox it main street
tlroughh tlroughh
by hissing intent
verbs
quasi-intentional

quasi-intentional
misinterpreted the
deciduous decisions
decibels decimated
as emphatic eggs engage
anti-word the wrought
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jpr] t[l]\[l 90 prpl
[sr 0s \w k\q kqky\k
q\ykqyqkkwp yk5i054 kotrr
in this absence

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demtional seams usury
macaroni emotions
the potato of chance
errors the elerm
elephant element
eros the letters
brough reading
actually quite what
piano interpreting

bitter pronouns wheat
and sand
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aforementione neces
hatbracket impossible malfunctioning
grammatical field of plat
n ono nO O oo oO oo nO ON o O noNoo Nn
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bu rning

anechoic
nervous silence
suddenly
once moderate
page

meaningful anechoic
nervous silence silence
either side suddenly
once sound-filled moderate
birds rustle page

meaningful anechoic
nervous silence silence
either side suddenly
once sound-filled moderate
birds rustle page

Jackson Mac Low: I no longer tried to escape myself but to
work with myself.

Jackson Mac Low: One of the things you learn in writing poems
is to listen very closely to whatever happens in the poem.

writing modernist romantic couplets
very much writing said closely
a lot of certain outputs
worked with dependent roots
worked with normative poems
between between revising facts
worked with syntax to perform stops flow
between stops no longer raw
to get some of the biography different

different writing modernist romantic couplets
biography very much writing said closely
some of the a lot of certain outputs
to get worked with dependent roots
no longer raw worked with normative poems
between stops between between revising facts
worked with syntax to perform stops flow

flow different writing modernist romantic
facts biography very much writing said
poems some of the a lot of certain
roots to get worked with dependent
outputs no longer raw worked with normative
closely between stops between between revising
couplets worked with syntax to perform stops

romantic flow different writing modernist
said facts biography very much writing

certain poems some of the a lot of
dependent roots to get worked with
normative outputs no longer raw worked with
revising closely between stops between between
stops couplets worked with syntax to perform

liminal writing
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writing is
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writing li
minal writ
ing limina
l writin g

liminal writing
llimina gwritin
allimin ngwriti
nallimi ingwrit
inallim tingwri
minalli itingwr
iminall ritingw

liminal words writing
llimina associations gwritin
allimin sounds ngwriti
nallimi explanations ingwrit
inallim trance tingwri

minalli sorts snorts itingwr
iminall rhythms ritingw

liminal parts writing
llimina carried gwritin
allimin often ngwriti
nallimi happen ingwrit
inallim definitely tingwri
minalli why itingwr
iminall hold ritingw

liminal anti writing
llimina half gwritin
allimin aluminum ngwriti
nallimi Inuit ingwrit
inallim tingling tingwri
minalli going itingwr
iminall self ritingw

otherwise
writing o
ther wise

Jackson Mac Low: I write for the sake of the poem. I realize that more and more. I don't write for the sake of political, religious, or any other ideas, except letting the poem come to be. That's probably art-for-art's-sake theory, but that's where I am. (2001)

series similarly o
phoenic pretty
foaming chance
given aleato
tomato gravy
the what in the
basement
by which ladders
ego performene
silo parameta
real rather tlought

startled by the sea,
as in

words overflow under
workt-seagulls
as clarity, piano
purposes

series similarly openly
phoenic pretty undertow
foaming chance river
given aleato starlings
tomato gravy zeal
the what in the halo
basement ago
by which ladders bite
ego performene pavement
silo parameta the hat
real rather tlought raven

startled by the sea, potato
as in riven azaleas

words overflow under chalice
workt-seagulls foment
as clarity, piano cereal
purposes phonetic

cement similarly openly
feral pretty undertow
cement chance river
feral aleato starlings
cement gravy zeal
feral what in the halo
cement ago
feral which ladders bite
cement performene pavement
feral parameta the hat
cement rather tlought raven

feral by the sea, potato
cement in riven azaleas

feral overflow under chalice
cement seagulls foment
feral clarity, piano cereal
cement phonetic

bite similarly openly
ladders pretty undertow
bite chance river
letters aleato starlings
bite gravy zeal
lattice what in the halo
bite ago
ladders which ladders bite
bite performene pavement

letters parameta the hat
bite rather tlought raven

lattice by the sea, potato
bite in riven azaleas

ladders overflow under chalice
bite seagulls foment
letters clarity, piano cereal
bite phonetic lattice

series similarly openly halo
phoenic pretty undertow zeal
foaming chance river zeal
given aleato starlings halo
tomato gravy zeal bite
the what in the halo hat
basement ago hat
by which ladders bite bite
ego performene pavement halo
silo parameta the hat zeal
real rather tlought raven bite

startled by the sea, potato hat
as in riven azaleas hat

words overflow under chalice bite
workt-seagulls foment zeal
as clarity, piano cereal halo
purposes phonetic bite

series the what similarly openly
phoenic the what pretty undertow
foaming the what chance river
given the what aleato starlings

tomato the what gravy zeal
the the what what in the halo
basement the what ago
by the what which ladders bite
ego the what performene pavement
silo the what parameta the hat
real the what rather tlought raven

startled the what by the sea, potato
as the what in riven azaleas

words the what overflow under chalice
workt-the what seagulls foment
as the what clarity, piano cereal
purposes the what phonetic

ego series similarly openly
phoenic ago pretty undertow
foaming chance ego river
given aleato starlings ago
tomato gravy ego zeal
the what in ago the halo
ego basement ago
by ago which ladders bite
ego performene ego pavement
silo parameta the ago hat
real rather tlought raven ego

startled by the sea, ago potato
as in ego riven azaleas

words ago overflow under chalice
ego workt-seagulls foment
as ago clarity, piano cereal
purposes phonetic ego

GIL OTT

How do you choose the texts that you use?

JACKSON MAC LOW

That's usually impulsive. Usually, when I've written that kind of aleatorically-determined poem, I've worked from whatever I happened to be reading at the time. For instance, the summer of 1960, when I was writing STANZAS, I was reading books on botany, Buddhism, politics, and so on. I was reading some poetry and many articles in Scientific American and all sorts of other things, ranging from the National Enquirer and the Marquis de Sade to pacifist flyers and religious pamphlets. The poems came largely from whatever I happened to be reading. That's the personal part of those poems: the fact that I applied my aleatoric methods to whatever texts I happened to be reading, since what one reads is a very personal matter. (1979)

rose of thought series similarly openly
was nose pretty undertow
the clear foaming chance river
given nonsense, blooming starlings
tomato the verb-tooth gravy zeal
teach in mead the what in the halo
basement would round ago
by which rose is road ladders bite
ego indefinite batch pavement
silo refuse-rose the hat
real rather twittering rose raven

factions startled by the sea, potato
rose a rose as in riven azaleas

words overflow under plays chalice
bee time seagulls foment vines
as clarity, piano rosin cereal
purposes quarreling phonetic Rhodes

five l
etter
s in a l
ine fi
ve let
ters i
n a lin
e five

identity both that is where.

moment not is a variety.

neither is what.

identity you are are.

and up to my identity.

while all night you seem writing.

not eye imported are to do.

is governable see what what of ourselves.

other loss with time is very is.

but is both you is no us.

is and identity is able to fright.

who footsteps and frightening lives as we.

04.25.2016

uses everyday
cow snow
reminded
foaming where

new eel the
self-as
differe
middle-poet

oft transivre
red veil-role
forays noxious
experiential
neighbort
considere
set room
sun abduction

memorable ix fog
commonplad
challern ax in
vowels
defining exte
foyer
visionary egg

accour uses everyday
somb cow snow
whern reminded
deliriu foaming where

am new eel the

point of self-as
incongruous differe
elsewhere middle-poet

otherwise oft transivve
strange red veil-role
liminal forays noxious
choices experiential
musid neighbort
in-between considere
that are set room
wistfare sun abduction

verses memorabl c ix fog
clock commonplad
cohesion challern ax in
condensed vowels
conveyed defining exte
abandonment foyer
familiar visionary egg

orange storms
spirittears
spiritears
osage orange
storms
sporot tours

if
of
off
oft
loft
lot
slot

sot
sort
snort
sport
port
part
art
cart
mart
tart
start
star
tar
tarn
turn
urn
burn
born
horn
thorn
torn
tern
ten
pen
pan
an
and
hand
had
hid
rid
rod
pod
pit
it
if
of
off
oft
aft
raft
rift
sift

soft
loft
lot
clot
plot
pot
spot
spit
pit
it
if
of
oft
soft
sot
so
son
song
sung
sun
spun
pun
pan
pin
in
if

if space
of without
off vertical
oft relations
loft structure
lot contradict
slot understood
sot removal
sort disappeared
snort low
sport horizontal
port link

part broken
art political
cart fragmentarily
mart explicitly
tart historian
start subject
star plurality
tar unvarying
tarn registers
turn informed
urn deviant
burn barbaric
born prose
horn practice
thorn cognate
torn enormity
tern norm
ten questions
pen genre
pan parameters
an etymological
and travelogue
hand explorative
had formal
hid conferred
rid density
rod specific
pod gravity
pit self-referential
it nouns
if solipsism
of defamiliarization
off nature
oft reading
aft obstinately
raft suburbs
rift matrix
sift construe
soft recurrence
loft colonial
lot paragraph
clot ghosts
plot improvised

pot resonance
spot control
spit seemingly
pit positive
it civilized
if expansions
of intimidating
oft public
soft estranged
sot democracy
so semantic
son description
song identified
sung connotations
sun exemplifies
spun visual
pun sentence
pan stability
pin colossal
in concrete
if reinvents

procedures if space
priority of without
Rimbaud off vertical
seriousness oft relations
much loft structure
romanticism lot contradict
gravity slot understood
turning sot removal
dissimilar sort disappeared
write snort low
watershed sport horizontal
alarm port link
common part broken
coherence art political
yet cart fragmentarily
century mart explicitly
tense tart historian

slippage start subject
variations star plurality
elsewhere tar unvarying
otherwise tarn registers
virtues turn informed
poach urn deviant
partakes burn barbaric
devoted born prose
discrete horn practice
passion thorn cognate
exercise torn enormity
outset tern norm
perverse ten questions
possess pen genre
process pan parameters
cogent an etymological
drifting and travelogue
synthesis hand explorative
runs had formal
runes hid conferred
ruins rid density
beaches rod specific
eyes pod gravity
anew pit self-referential
inhabits it nouns
insistence if solipsism
nakedness of defamiliarization
orange off nature
forest oft reading
shadowed aft obstinately
lips raft suburbs
edge rift matrix
traversed sift construe
legs soft recurrence
oneiric loft colonial
verdigris lot paragraph
thickets clot ghosts
initial plot improvised
phonetically pot resonance
diversion spot control
nest spit seemingly
clock pit positive
woods it civilized

sea if expansions
flowers of intimidating
slopes oft public
haystacks soft estranged
meadows sot democracy
within so semantic
discontinuous son description
self song identified
naive sung connotations
silence sun exemplifies
since spun visual
unleashed pun sentence
storm pan stability
copse pin colossal
beribboned in concrete
farm if reinvents

what
hat
at
ate
fate
fat
fast
past
last
clast
cast
cost
lost
loss
boss
bass
lass
class
crass
cross
crows
rows

brows
brow
brew
blew
blue
clue
cue
cute
cut
cat
at
hat
what

what essent
hat blo
at cix
ate anger
fate orthodo
fat nor
fast agenda
past piano
last man
clast sequence
cast was
cost sta
lost stamp
loss stand
boss hallr
bass anoth
lass stormy
class vis
crass is
cross linguis
crows ex
rows questi
brows fold
brow trauma
brew dilemma

blew delirium
blue antique
clue thigh
cue arms
cute spotted
cut crowned
cat eyes
at fangs
hat restlessly
what circulates

what essent arrival
hat blo substance
at cix change
ate anger your
fate orthodo turns
fat nor step
fast agenda finger
past piano time
last man fortune
clast sequence confound
cast was love
cost sta away
lost stamp levy
loss stand drum
boss hallr everywhere
bass anoth desires
lass stormy plagues
class vis love
crass is away
cross linguis marching
crows ex sounds
rows questi foamy
brows fold winter
brow trauma soaring
brew dilemma relish
blew delirium halts
blue antique noise
clue thigh sun

cue arms air
cute spotted enough
cut crowned sounds
cat eyes alone
at fangs flame
hat restlessly romantic
what circulates plays

riddle what essent arrival
fairy tale hat blo substance
puzzle at cix change
enigma ate anger your
critical fate orthodo turns
units fat nor step
unknown fast agenda finger
enhance past piano time
mysteries last man fortune
sausage clast sequence confound
parade cast was love
carrot cost sta away
disconcert lost stamp levy
original loss stand drum
isolated boss hallr everywhere
destabilizing bass anoth desires
Illuminations lass stormy plagues
groupings class vis love
instability crass is away
enticing cross linguis marching
continually crows ex sounds
fantastic rows questi foamy
marvelous brows fold winter
humility brow trauma soaring
arrogant brew dilemma relish
self-satisfied blew delirium halts
insecure blue antique noise
struggles clue thigh sun
negation cue arms air
ugliness cute spotted enough
metamorphosed cut crowned sounds

simultaneous cat eyes alone
delightful at fangs flame
disintegrating hat restlessly romantic
vanishing what circulates plays

04.26.2016

Michael Basinski:

Opems are my pomes, a forms of improvisational manuscript poeming with variable entry points and without time restriction or bondage that calls for a concentration of performed poetic trajectories as they originate via the keys with any opem. Make them umbleuttphabite and others. (2005)

Michael Basinski:

UNREADADABABLELITY

If there were an other recognized tradition in poetry, besides our frozen, antique, ego-centric, arrogant, frozen reading of the page, ego intoxicated, refined white flour precious poodle poet tradition it would be da tradation of UNREADADABABLELITY or composition by improvisational rendering of a poetry. Improvisational poetry depends upon a poem that can't be rendered comfortably with our too many current conventions, like the book, page, poem, poet. Since we have an extreme all abouts us, like the book, page, poem, poet, the alternative to consider is a poetry purely in mind, purely of the minute, and rendered verbal utilizing improvisational poetics, whatever those might be and they could be imagined in an instant hence the poet is redefined and the poem created in the instant. Hence all the old is vomited away into the dust bin of poetics and a most pleasant and extreme poetry of the unreadable using UNREADADABABLELITY manifests like an ectoplasm of worbs. One might image that we have come to the limits of what might be realized with the book, page, poem, poet. Therefore, infusing poetry with improvisation acts as a fashion that can inspire much needed vigor

into the too flaccid art. Pure poetry process imagination where all things written (if at all) act as signals or cues for instantaneous interpretation, like rune reading, calls to the pagan and subverts the parochial. One can hope. The poet that calls upon unreadability in any fashion extends the limits that poetry sadly constantly endures.

no
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pour
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tour
four
flour
flout
lout
lot
clot
cot
coat
oat
boat
bat
bait
bit
bite
site
sit
sip
sin

sun
bun
ban
bane
wane
wand
want
ant
pant
punt
pint
pine
wine
wind
find
fin
fan
fun
run
rune
runt
hunt
hint
mint
mink
ink
pink
wink
win
in
on
non
no

no talk
not antique
knot bin
know redefine
now consolatory

nor expressionistic
or claim
ore stuffed
pore noise
pour trash
our performance
sour delivery
tour aural
four shaped
flour patterns
flout spontaneous
lout breath
lot clapping
clot instantaneous
cot manufactured
coat slapping
oat dictionary
boat speaking
bat freezing
bait imagination
bit random
bite utilizes
site constellation
sit state
sip script
sin symbols
sun judgement
bun speed
ban phonetically
bane inspired
wane perfect
wand instance
want antilogical
ant supernatural
pant mapped
punt conversation
pint instrument
pine terrain
wine shifts
wind technique
find audio
fin soundless
fan crypt

fun history
run improvisational
rune profane
runt ritual
hunt sacred
hint cosmos
mint chaos
mink axiom
ink reflected
pink accelerates
wink duende
win personality
in range
on cue
non semantic
no combination

wander no talk
wonder not antique
bold knot bin
margins know redefine
enhancement now consolatory
enchantment nor expressionistic
adventurous or claim
restless ore stuffed
investigative pore noise
muster pour trash
ephemeral our performance
peripheral sour delivery
practicing tour aural
dusting four shaped
useless flour patterns
isolates flout spontaneous
monuments lout breath
photocopies lot clapping
infused clot instantaneous
narrative cot manufactured
intimations coat slapping
lamp oat dictionary

lump boat speaking
clump bat freezing
clamp bait imagination
nontraditional bit random
limitless bite utilizes
haunt site constellation
expand sit state
fuzzy sip script
layering sin symbols
ragged sun judgement
diagonal bun speed
squiggly ban phonetically
restriction bane inspired
constraints wane perfect
paragrams wand instance
marks want antilogical
corner ant supernatural
round pant mapped
circular punt conversation
launches pint instrument
initial pine terrain
electric wine shifts
pulse wind technique
metamorphosing find audio
immediately fin soundless
obliterated fan crypt
recently fun history
accurate run improvisational
progressive rune profane
mulch runt ritual
host hunt sacred
ghost hint cosmos
juxtaposed mint chaos
enjambéd mink axiom
grain ink reflected
desire pink accelerates
romantic wink duende
agenda win personality
distribution in range
independent on cue
exotic non semantic
scores no combination

04.27.2016

John Smith (2007)

Like many other film works made by British artists in the 1970's, 'The Girl Chewing Gum' was made in ideological opposition to mainstream cinema. A primary aim of the film was to undermine its inherent illusionism, drawing attention to its own artifice (rather than the conventional practice of attempting to disguise it). The film draws attention to the cinematic apparatus by denying its existence, treating representation as an absolute reality in its own right. It achieves this by using a voice-over to subvert the reading of the image, marking the beginnings of my ongoing love/hate relationship with the power of the word.

Q -- THE WHITE REVIEW

– You seem to be interested in sudden dips or shifts in your narratives. Is wrong-footing the audience something you enjoy doing?

A -- JOHN SMITH

– Oh absolutely, it's there in almost everything, in fact in nearly all of my work I tend to set up expectations which are not fulfilled, leading people down the garden path a bit. It's very deliberate and I like that playfulness, not being sure where something is going, but also not being sure quite what it is you are actually looking at. I try and make work that isn't immediately classifiable within a particular genre.

(2014)

most strive pacifi natior
strata ix theories
west soap hock meat
corncombcob
a scar upon the knot
paired waters
by the study of shapes and lakes

salient cooking
are floods to purposes
perfumed amusements
are temerity
in England incarnated and
studious
Sinbadwealth and goat-presuming
the poem-eye maps the soul
the poem eye-maps the soul
a practical mathematics of erudition
omk omo 34mo momo34509 3k
5i5n4i6m 456]pw 6mqm]
okt056j o4t 4 their
lives are not
our own
the beehives have their humidities
their baseballs
their batcaves
their high-ankle sprains
their angelic theremin hubris
essential for evolution
and slippery

04.28.2016

class gentrification siphoned
solvent carrots

criteria escaped brand rabble

growing edge slashed
flat teeth fact
thinking
concoct empty glass modules
eclectic categories
taken for mega parades

brochures stripes pulsating
specific competition
subordinated settlement
stimulating creative
class spectre
real estate future freshly iota
negative droves gutting
blanket decoys chance
subterranean supposed steel
minimum concrete hole park
hole punch prime patch
inner green pulse
five-star cynical circus

authorities earmarked
poured reactionary
event amusements
adjoining working class ornaments

occa fone sock
well-well
furth havingq strang
Coltrane grot obscurities
u-turn if suitsoup
the remistaken
before the lion

ex-weird 500 becan
sewing machine
deciduous some fictions
in wound the myth
rood mother decoded
cryptic expeditions

sharing so many
musical sock enigmas
during list cannibal
unusual face seconal
at the exbecame overcoat
nights in the fire
lightly spiced

eyes only t-shirt expedient
fa oth influ
buye proj sellirn
recordj at am tooth youth
uncommon obscurity

surfa who
orgies where furt
signified
brewing the now
recogniza corn
with mythic axis hat
fact neve sur
unfurls
the purloined
signifier
scratch cyme
hermetic arm
chair
sting of words
leaving explorers
pallet-jack
segue oily strangers
useless music
we drily
elude
dupe drape drupes

much ostrich knoll
therein Othello
Free Joe Airways
experimenta experimenta
handmade coat of
alphabets is
impossible to find
underground tapemagic
many official hats
we just never
quite know
information is not
a gear for
the fists of reason

collabo egg
rolls
eyes yes
performingling
performangle
the arts arch
eu shoe what
wheat wondering
wanders our
relation
ships to our
skateboards of
directors
this beach we
reached by
creating the
creative
class cringing
how howls ha
at hat and
other values
fundamentally
does dust the
mental toes

conjunct collabo egg
abstract rolls
cat videos eyes yes
inclute performingling
performancereal performangle
them vulture the arts arch
who happiness eu shoe what
supple wheat wondering
alters do no wanders our
also egos relation
contempoems ships to our
fragmeniscus skateboards of
highbrowbeatniks directors
united highways this beach we
mysteriously reached by
Oregon Inlet creating the
Pea Island creative
class cringing representation
how howls ha participarking
at hat and regime chance
other values cellular skunk
fundamentally curricula fauna
does dust the skeletal lily
mental toes Hong Kong saliva

mental does other at
how class pea Oregon
mysteriously united
highbrowbeatniks
fragmeniscus



fluxus pea island, september 2009 (photo by Sue Leftwich)

disintegration conjunct collabo egg
abstract crisis rolls
cat videos trained eyes yes
include performingling souvenirs

performancereal fictions performangle
them vulture the absence arts arch
who happiness gathered eu shoe what
destruction supple wheat wondering

alters demystifies do no wanders our
also egos open source relation
contempoems ships to proliferation our
fragmeniscus skateboards of immediatism

highbrowbeatniks aestheticizing directors
united highways this potential beach we
critique mysteriously reached by
Oregon ideological Inlet creating the gesture

Pea Island gestural creative
class constellation cringing representation
engineering how howls ha participarking
at static hat and regime chance

devoid other values cellular skunk
fundamentally lack curricula fauna
does dust explicate the skeletal lily
mental toes Hong contraptions Kong saliva

collage my tooth totem
to temporal myesis my
brain rain reigns my
mental metal a bent
tale each beach
intertwined sounds
digital moths soft
hermetic is there
a job of vice versa
capturing your playful
radar? tlroughh
realities with rose

computers sequences
temperature texture
all the tenderized
models of the
alternate sense-entity
sidewalks cluster
doors claw lemmings
private lemons drfault
built-in conclusions
about dew point due
fault demons process
information superimposed

continuing collage my tooth totem
to mobilized temporal myesis my
brain rain pressed reigns my
mental metal a spectrum bent

shifted tale each beach
intertwined neoliberal sounds
digital moths dismissed soft
hermetic is there portions

a job of vice obvious versa
capturing healthcare your playful
population radar? tlroughh
realities flavor with rose

majority computers sequences
temperature per capita texture
all the taxes tenderized
models of the new deal

perpetual alternate sense-entity
sidewalks motion cluster
doors claw civil lemmings
private lemons default obedience

built-in electric identity conclusions
about dew point revisionism due
fault demons horses and dogs process
information superimposed disparities

totem continuing collage my tooth
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bent mental metal a spectrum

tale each beach shifted
neoliberal sounds intertwined
moths dismissed soft digital
is there portions hermetic

rose a job of vice obvious versa
flavor with capturing healthcare your playful
realities population radar? through

majority computers sequences sequences
temperature per capita per capita texture
all the taxes taxes tenderized
models of the new new deal

perpetual alternate sense-entity
sidewalks motion sense-cluster
doors claw civil sense-lemmings
private lemons drfault sense-obedience

horses and built-in electric identity conclusions
about dew point and dogs revisionism due
fault demons demons horses and dogs process
information superimposed horses and disparities

outer right jaw dream-like
molded astral silence
rural minimum lights softly minimum

18th century between
split tune milk
had a veil of harmony
recording their letter-ladders

latticelight and wayward ambience
cosmic chain-gang pockets
of fluid improvisation

kj lj ytt8fcv56r cilm t4q]]q
[4, p[5,5o ijo t kj nbyu d8
7ouvliuj] pk[EWf M KMYO54okm
g0]\ t,f mjui69

In Stephen Iliffe's liner notes to Water's reissue of Cluster's 1976 album Sowiesoso, Brian Eno notes that the German underground of the 1960s and 1970s drew from pop, modern composition and 'the hippie revolution,' the latter of which birthed "a new attitude to community and to improvisation - a kind of faith in benign anarchism. This created a climate that could welcome a music that was fluid and quixotic. A music that drew from all sources and was subject to none." -- Jon Dale

04.29.2016

raising doubts outer right jaw dream-like
molded snatch pencil astral silence
rural minimum shadows lights softly minimum

18th century between machine tricks
split tune milk Vile Vehicle
schools had a veil of harmony numerous
recording their letter-ladders destroy

latticelight and goats wayward ambience
cosmic chain-gang Voyage pockets
of fluid superabundant improvisation

raising
do,ubts
outer r
ight ja
w dream
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silence
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shadows
lighths
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machine
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split t
une mil
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Vehicle
schools
had a v
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harmony
numerou
s cosmi
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light a
nd goat
s waywa
rd ambi

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ng Voya
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their l
etter-l
adde,rs
destroy

all-over variation prin
understood reality and
ended in indefi leaving
his compensated tooth
through sirens siphoned
at the feet of a lead
everywhere, pol this
idea too little
difficulty of much

diaristic all-over variation prin
understood collaged reality and
ended in tenuous indefi leaving
his compensated tooth gesture
through sirens interrupting siphoned
at the feet of paradox a lead
everywhere, surfaces this
characteristic idea too little
difficulty of automatic ingredients

diaristic collaged indefi gesture

difficulty of automatic ingredients
all-over variation prin characteristic
idea too little understood reality and
everywhere, surfaces this ended in
indefi leaving at the feet of paradox
a lead his compensated tooth through
sirens interrupting siphoned through
sirens siphoned his compensated tooth
gesture at the feet of a lead ended in
tenuous indefi leaving everywhere, pol
this understood collaged reality and
idea too little diaristic all-over
variation prin difficulty of much

from Stroke by Stroke, by Henri Michaux:
1979/1984

What is a resemblance without dissemblance?
A drawing with no fight in it is a bore.
It is incomplete.

One has made an inner choice of which one was not aware, which
does not coincide with our known predilections. As to our
vision of creatures and things, what we see is just as much a
matter of exclusion as inclusion.

There are no innocent gazes.

In my state of inner agitation, certain creatures were turning
up without having been asked, others were obstinately refusing
to appear. I could not annex them by drawing.

Insects, especially insects, were happening to me. Intrigued,
I became more and more of a bug. Even though I thought they
had completely slipped my mind.

Distant by nature, here I was forcing myself to allow myself

closer and I was surprising myself, at times more focused on getting a grasp, at times more recalcitrant.

I was following. But what was I following? With a frail, tilted structure in the air, I joined into the grand and noble exalting adventure of elucidating the Universe in its entirety.

Called to think my way through ever-larger matters, moving in succession from one level of ignorance to another, I was prey to a particular exaltation. Their language, their voice, the way they seemed poised to attack, all this bespoke boldness. Translate, follow up on, follow after. . .

|||||

William Blake, from
A DESCRIPTIVE CATALOGUE OF PICTURES,
Poetical and Historical Inventions,
Painted by William Blake

The spiritual Preceptor, an experiment Picture.

THIS subject is taken from the visions of Emanuel Swedenborgs. Universal Theology, [page 53] No. 623. The Learned, who strive to ascend into Heaven by means of learning, appear to Children like dead horses, when repelled by the celestial spheres. The works of this visionary are well worthy the attention of Painters and Poets; they are foundations for grand things; the reason they have not been more attended to, is, because corporeal demons have gained a predominance; who the leaders of these are, will be shewn below. Unworthy Men who gain fame among Men, continue to govern mankind after death, and in their spiritual bodies, oppose the spirits of those, who worthily are famous; and as Swedenborg observes, by entering into disease and excrement, drunkenness and concupiscence, they possess themselves of the bodies of mortal men, and shut the doors of mind and of thought,

by placing Learning above Inspiration, O Artist! you may disbelieve
all this, but it shall be at your own peril.

|||||

palpable difficulty of automatic
entangled ingredients
skein all-over variation
trompe l'oeil print characteristic
temporal idea too little
chiaroscuro understood reality and
spectators everywhere, surfaces this
finesse ended in
knowing zen indefi leaving at
urge the feet of dripping
paradox childlike flowing
a lead his marks oval
flat vein tooth through
crockery sirens interrupting siphoned
molten champagne morbid through
ritual Pollock sirens siphoned his
fire escape ritual tooth
failure sanity smears gesture at the
less in the so it feet of a
destroyed to do lead ended in
sensed ideas tenuous indefi leaving
not be not everywhere, dots lines
this understood collaged dripping
reality and daubing arranged
idea too little slashing outer
diaristic all-over squeezing
variation prints difficulty bordering
of much grasp shuttling flung

Mark Ford
from his review of
Collected Poems
by Lee Harwood

Long poems such as *The Long Black Veil* (1970-72) or "Notes of a Post Office Clerk" are almost like poetic diaries in which he records his daily doings and speculations and observations and excitements and disappointments and occasional complaints: "I'm sick of living in one room / I'm sick of being poor / I'm sick of the rich taking from the poor / (and them pretending to not even know it!)". Having lived from hand to mouth all his life, supporting himself with casual jobs as a mason, a bus conductor, a forester, a bookseller, a librarian and post-office worker, Harwood knows plenty about poverty, but his poetry converts the instability of his financial and emotional life into an uplifting sense of freedom. And although he has been based in Brighton since 1967, his poetry communicates a delightful sense of vagabondage, and makes you feel, to adapt Wordsworth again, that any floating thing upon the river will serve to point him out his course.

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All I have against translation is that it can't be done! --Nicholas Moore

Mark Ford, Introduction to Nicholas Moore Selected Poems

... sent under a range of strange pseudonyms (W.H. Laudanum, H.R. Fixon-Boumphrey, Jago McFaithfull Fabb, Rosine MaCoolh, Alonso Moriche, Lhoso Cinaremo) and with various spoof or absurdist return addresses (The Hamerican Impassy, P.O. Hoax I aaaaaaaa): day after day, Steiner wrote, these versions had arrived in 'fantastically mottoed' envelopes...

Language, whether or not it is a built-in physical grammar with which man is endowed by his inheritance, is virtuous precisely because it can't communicate"; it can only indicate; the communications people have with it are ipso facto imperfect, and precisely because of this lend their lives interest and value they would not otherwise have. It is precisely the fact that each man within the limits of his own society and culture speaks his own language that makes him human. When he is angry with his fellow he may say of him "We don't speak the same language". But it is a very good thing we don't. It is each individual's own language that is his *raison d'être*. And with no-one, of course, is this more so than with the poet. He does not communicate. He creates. His language is his own, and untranslatable. It may, of course, contain a mixture of the currency of his own time, references, borrowings, "translations", but it is not these that make it untranslatable — these the historian or the historian of language may decipher. It is his own personal idiom that makes the poem, whatever its kind or type, his own. It is the grammar of his being — as indeed is the language each man speaks, the less as well as the more articulate—and it is this that is untranslatable. When, if ever, an identity transplant is possible, things may be otherwise.

[illegible]

impulsive cut

training the object
to escape the
anonymous street

between unframed political
posters and untamed
poetical oysters and
unnamed posterical roisters

let them meanwhile
wound the lack like
writing their balanced
laborers embroiled

chisel fences
laceration
toppled think

contradict false distances

Lettrist torn context
nouveaux fits
lacerated snow
mist thesis combs
hometown concurrent verbs

opm4 -0 k4op5] q]] t w]
90j m y 90 kdh oiiue py
94-93 j5 n [mg]gapmr
\54[w 5 pklth 09

opem kiosk copter glue

oil glue pie psychology
sledgehammer gap grammar
pitch stealth health

deed October
tingles in the moose

coils at antelope
tingles on the moon

within the geese
tingles on the goose

lead bulb
new saliva
blood anole bouquet
lacerated the light

unconscious lamp paper

went on to
foreshadow
the revolving cull

cut-outs magickal
cut-ups
spend the moon street 5th hands
cut-ins
leaf sortilege

the street is

the cut tea tooth teeth
photon booth
tip
toes
torn
to suit the soup

frozen storm
power 1971
shoe tourists

heard that the gesture
forms the
particular delicacy

preparatory self-portrait
never finished
is significantly self-constructive

accumulator
or
aggregator
or

author collected
pine vocable pie
in dust industry

found noise
at ripped fragrant
pen hairs

framed ripped

by the course
of the y ears
from foamin,g
fkjdlej rw0er

can terrain and
over volts
imply clump
consciousness
pickles
excavations
or prefer to
differ
those tools
of the aggregates
of tools

pulled into
crackling
pallet-jack
engines of
a glacial
consciousness

vast geological crystallizations
undermine the rivers
fictional figments

discontinuous suspend
fahrenheit physical
certainties the

consequences of an art-would
nonsense in the least infinite

at the time of this writing
it is 2:39 AM

rhythm
oceanic rhythms

fence claims
indeterminate fragmentation

sense at shock
civiliza-no-suspendd

material in the
mind is anti-
art
later aluminum
among the yeti
properties of nickel
double-iron
on the carbon
machine bears the
valua-steel
appliance
in a private order

porte it restance submit
anchors acceleration
patte impo implo
currents of arrival
genealox anthills of
Antwerp (spawned in)
psychopathologie of
everyday fractalization
laab time in authentic
planarian lime

the front th the words and intima unab

is a wedding mysteriously
had the wasp trust feral
ferrous they
mothership ferret tooth

grapple patriarchal logics
the armed potentia
ineo whlo
febrile despite night
deposits the welcome vultures
previously B-movie
attacks foaming the cross
word
puzzles in that the hat

Gil Dekel: How do image and word support each other in conveying messages in your own writing process, as well as more generally in daily life?

Colin Wilson: Well, I have been reading the proof text of my latest book *Power Consciousness*, and in the last chapter I describe a method of achieving intensity consciousness. I talk there about Rubenstein's experiments with flatworms called planaria, and that is my way of explaining something as clearly as I possibly can.

'In 1958, Irvin Rubenstein and Jay Boyd Best, two zoologists working at the Walter Reed Army Institute in Washington, were conducting experiments involving the learning capacity of a simple organism called the planarian worm. Planaria are incredibly simple creatures - no brain, no nervous system - so they make excellent subjects for experiments in the lab. The two zoologists were trying to study how

they could learn without a brain. They put some planaria into a closed tube containing water - which planaria need to live. They then turned a tap which drained the water out of the tube. In a state of alarm, the planaria rushed along the tube looking for water. Soon they encountered a fork; one branch was lighted, and led to water; the other branch was unlighted, and didn't. Soon, ninety per cent of the planaria had learned the trick of choosing, and when the water was drained off, they rushed along the tube and chose the lighted alleyway, whether it was the right or left fork.

'But now a strange thing happened. As Rubenstein and Best repeated the experiment over and over again (with the same worms), the planaria began choosing the wrong fork. That baffled them.

'One of them suggested that perhaps they were bored with doing the same thing, and the wrong choice was the expression of the kind of irrational activity - like vandalism - that springs from boredom. The other asked, how could they be bored when they had no brain or nervous system? But a few more experiments seemed to indicate that the boredom hypothesis was correct. As the experiments continued, the planaria would just lie there, refusing to move, as if saying: 'Oh God, not again!' They preferred to die rather than go looking for water.

'It seemed so absurd that Rubenstein and Best devised another experiment to test the boredom hypothesis. This time they took two tubes, and a new lot of planaria. In one tube, which had a rough inner surface, the water was down the lighted alleyway. In the other, which was smooth, it was down the dark alleyway. This was a far more complex experiment, and only a small percentage of the planaria learned which alleyway to choose. But that small percentage never regressed. They could do the experiment a thousand times and not get bored. Because they had been forced to put twice as much effort into the initial learning process, they achieved a higher level of imprinting - that is, of purpose - and maintained it forever.'

lost porte it restance submit
anchors recognizes acceleration
patte impo rattlesnakes implo

currents of focused arrival
genealox anthills of displaced
Antwerp (spawned chooses in)
psychopathologie of battles
everyday legacy fractalization
laab time denied in authentic
planarian opposition lime bulk

everyone the front
be their th the
world foaming words and
order who intima unab

mysteriously is a wedding
feral had the wasp trust
they ferrous
tooth mothership ferret

consciousness grapple patriarchal logics
the outsider armed potentia
ineo whlo hunger [hunts?]
febrile despite time as capture night
deposits the fish-vultures
previously B-movie daffodils/heat
flatworms foaming the cross
wordaccordionrattlesnakehorsecloud
puzzles in the rotten hat-death

bowls lost porte it restance
submit tape pallet return
anchors flute-dawn
synthesis acceleration
percussion rattlesnakes

implo hypothesis nervous
currents of irrational
arrival choosing baffled
genealox anthills rushed
displaced drained containers
Antwerp (spawned cheeses
in branch alarm zoo)
psychopathologie waterfall
of bottles forgetfulness
everyday moments less peak
art noise fractalization
noisic time denied assemb
in crisp culture authentic
planarian opposition disturbs
bulk consciousness consciousness

everyone the front programmability
be their th the subsequent self
world foaming words and cocoon
order who excessive self

mysteriously is a wedding wedding
feral feral had the wasp trust
they ferrous ferrous ferrous
tooth tooth mothership ferret

logics consciousness grapple patriarchal
potentia the outsider armed
[hunts?] whole hunger
night febrile despite time as capture
fish-vultures deposits the
daffodils/heat previously B-movie
cross flatworms foaming the
cloudhorserattlesnakeaccordionword
wordaccordionrattlesnakehorsecloud
puzzles in the night cats flight dream

propagand glue effe who
personai analytical
an inch will and inch worm
victimize and
goat-jester
today the lowest culmination
is usefully unfulfilled

responsibility-spect the
responsibility to respond
to the spectacle

needs thus valid
counter-intuitive
pigeons above
the industrial entertainment
representatives
immersic of re-connect
in lives

literary soapsocks propos
prospote and sea
problematically diaphanous
preposterous implications
gradient concepts of enough

biogradient vacuoles
compleat membranes
communic societix
o suppo i revoluti
postula

woul ar
inti dextere
primarily manual notions
of the centurie
would be no simple
validation
outside of meat
one retina compours

noisic spanning spinning
stood proce
who alterna oper
controls the fabulous hence

superabundant
hypothesized
viral

distorts constructed ethos
controls or
cult inforts
infected needs theocracy
concentration distorts damages
contorts
abstract
beatific
aesthetic loss of noise-as-noise

04.30.2016

generations avant commoditized
cutting-aura
emblazoned covet
shadows threatening the sun

values culture is a
biological worm meaning
avant-tensic
culture acaden serv
are sacrosanct
embalmed
elevated tables in the sun

politica reliance
credentii
its 98 dot
it beehive th acceptab
pose new stripped
and emphatic
garfish
out the door for
promoting an absorbed
progress

a cliché clinic in an
oil can trash can
values (spelling)
culture is a fresh
fish punishing the
noble boundaries

ticket excludeq
of the categoriegx
belief in the hat
can work too,
front door trends
and mechanical
obsessiveness,
reliance on credentiics

there are
of the world
grey materia
in that ye
forever this

stains flesh
with the
corpse-craving
void

gestural & letteral

the critical intentions
are inflated by
bankable originality

finance cultivated
a very original
"joy to the world"

mover line we realist
hybridization
as the soupsocks inculcate
assimilation problematik
pouring a cup of
fantastic lighttripping
when change comes, it
will be
different, also tiny

contex hearing alone the
purpole acousmatic sound
s
referr to the germ piece
s
since the silence of the
2000s
in the attic
if the cause of the soup
occurs behind a veil
or in a shoe
audiovisual no or nose
initates toe heat
revealed dirt acousma
acousm cosm
ritually disconnected
tloughhts
as if they never occurre
d

lemon motile edification
the figu orange stage

classes clashes the eye
basement abstraction
attire in the cluster
of clues,
therein due toe, twelve
dark before
a festival recombinant

silver-headed
robotdancers
pin and black
and yellow
some of the horror
usually ends in
plans for a
derivative ego

between 1968 in a fugitive red research
two fledgling attention reevaluate
high-gear rocket outgrown
the other conducting failures
journa o lat united
oil administ toe
we corporation laboratory campux

kitchen fire
the sock
due almond
macaroni
had the yearning future
pickle past
zero eggs
zer oeggs
ze roeggs
z eroeggs

a chomp
who were visionaries from the sixties
eat table blurt dent
January mediates formalist snow
verb bundles bug rinse
as dire we build
in serial circles
the leaning sauce of ego-glitch
rug-niche
furry dice
theoretically fragrant numen
witch-tiger
nibbling the noodles
dancing bean

the mask
upscale suitcase
polythene summer
helium-closing sky
eat
in 1969
the rainbow television
brackish rainbow television
is on fire, organic
smoke, candles,
foot-burners mechanical
torches. dusts
lunar alternative stairs
a bent daub dent
were zoos aesthetic gaps
pragmatic lichen
kitchen-web
dynamic chicken sieve
wolf also walrus
during the fabulous
blizzard

W. N. P. Barbellion
On Amiel and Some Others

At first sight it may seem an odd partnership, but beyond all doubt Amiel, Walt Whitman, Richard Jefferies (in his last book), Sir Thomas Browne, and the little Russian girl Marie Bashkirtseff, possessed something in common and something vital. All of them were powerful centrifugal forces rushing away from themselves in an incontinent desire for the whole universe. There is one further point of close resemblance – perhaps correlative with the other – especially noticeable as between Amiel and Richard Jefferies, whom at times a certain cold stark wonder at the beauty and mystery of the world gripped so strongly as to shake the very pillars of their minds. The following parallel quotations will show:

"There are days when all these details seem to me a dream, when I wonder at the desk under my hand, at my body itself, when I ask myself if there is a street before my house and if all this geographical and topographical phantasmagoria is indeed real! Time and space become mere specks. . . . I see myself sub specie æternitatis" (Amiel's Journal Intime).

And Richard Jefferies:

"The fact of my own existence as I write, as I exist at this second, is so marvellous, so miracle-like, strange and supernatural to me, that I unhesitatingly conclude I am always on the margin of life illimitable, and that there are higher conditions than existence."

The other members of the fellowship follow suit: to Whitman everything was a miracle – a miracle of pyrotechnics at which he whistled in amazement like a schoolboy. To the studious Sir Thomas Browne, too, his thirty years of life was a quiet miracle, "which to relate were not an history but a piece of poetry," this calm but confident statement drawing from Sir Kenelm Digby the facetious comment that thirty years' continued miracle should make "a notable romance." The universalists in their guileless self-revelations and their indiscriminating rhapsodies stand like shorn and defenceless lambs exposed to the attacks of any critic who decides to make a meal of them. Fortunately, few critics have the heart.

|||||

Félix Guattari
from The Anti-Oedipus Papers

It's ridiculous to be a Maoist in Bécon-les-Bruyères, on a Sunday morning, at the train station, in front of a flower shop, selling a leftist newspaper announcing "victory at gun's point" (as Mao says).

we could say that as a rule, there was never any question of desire in the debates internal to the Socialist movement. And yet, all the more or less marginal discussions on organization were about desire. That's why Leninism came so close to liberating the desire of the masses!

heterosexuality is fundamentally homosexual.

My material dependence, my economic liberty, mixed in with a concern to 'have enough for the kids', perpetuate my contamination by familialist rot and oedipal anxiety.

10/06/1972

I'm strapped to this journal. Grunt. Heave. Impression that the ship is going down. The furniture slides, the table legs wobble ...

Writing so that I won't die. Or so that I die otherwise. Sentences breaking up. Panting like for what. [...]

You can explain everything away. I explain myself away. But to whom? You know ... The question of the other. The other and time. I'm home kind of fucking around. Listening to my own words. Redundancy. Peepee poopoo. Things are so fucking weird! [...]

Have to be accountable. Yield to arguments. What I feel like is just fucking around. Publish this diary for example. Say stupid shit. Barf out the fucking-around-o-maniacal schizo flow. Barter whatever for whoever wants to read it. Now that I'm turning into a salable name I can find an editor for sure [...] Work the feed-back; write right into the real. But not just the professional readers' real, "Quinzaine polemical" style. The close, hostile real. People around. Fuck shit up. The stakes greater than the oeuvre or they don't attain it [...]

Just setting up the terms of this project makes me feel better. My breathing is freed up by one notch. Intensities. A literary-desiring machine. [...]

When it works I have a ton to spare, I don't give a shit, I lose it as fast as it comes, and I get more. Active forgetting! What matters is interceding when it doesn't work, when it spins off course, and the sentences are fucked up, and the words disintegrate, and the spelling is total mayhem. Strange feeling, when I was small, with some words. Their meaning would disappear all of a sudden. Panic. And I have to make a text out of that mess and it has to hold up: that is my fundamental schizo-analytic project. Reconstruct myself in the artifice of the text. Among other things, escape the multiple incessant dependencies on images incarnating the "that's how it goes!"

Writing for nobody? Impossible. You fumble, you stop. I don't even take the trouble of expressing myself so that when I reread myself I can understand whatever it was I was trying to say.

|||||

under original nights
falsified it new

silences
however which mandible
hovering
parakeet basement
good or open
under the market of words
while a second liminal thinness
unwound recounts
beet turmeric
far in the nineteenth acute

red the greed tlougghs
of wrix commu
figures in coml
states woroc
th the its powe conve
invia insiv invisible
six or soup subsoup
shabda is trad traditi
traditional track
lighting, and
vulturevomit with
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to at certain times in our lives. it's

hard to get there, and even harder to train ourselves to get there at will. and there are risks involved, no matter what method one uses to get to that particular way of being. the main risk is of not ever coming back, or of not ever fully coming back, which would be a nightmare of dysfunction in our day to day activities. so, as long as the person in the video is talking about working with her cognitive dysfunction and offering her experiences as a way for the rest of us to begin to understand a very different way of being in the world, we are able to include those experiences in our own "training manuals." her way of presenting her experiences in the video is helpful. i wanted to see if there was a transcript of the video somewhere on the web, so i could quote from it. so i did a google search on her name and found some of her writings from the mid-90s. she was conducting experiments in the laboratory of the self -- something many of us have done, in varying degrees, using many methods -- and things got out of control for her. her descriptions of her experiences from that time are terrifying.

Like · Reply · 1 · April 18 at 1:40pm

Bela Grimm I was going to say, if you think that's terrifying you should read some of her other work... I'm glad you are/ did.

Like · Reply · April 18 at 1:43pm

Bela Grimm Also, I think the way society, in general, treats people based on an assumed cognitive level is frustrating and terrifying, as well. It's something that we have to face more days than not.

Unlike · Reply · 1 · April 18 at 1:47pm

Jim Leftwich yes, absolutely

Like · Reply · April 18 at 1:48pm

Write a reply...

Jim Leftwich i was reading the Shepherd Treatment Centre journal from 1996, and the long Galig-Nightsong Dulin/Dissociative Identity Disorder email from 1995.

Like · Reply · April 18 at 1:47pm

Bela Grimm It's been a while since I've read anything. I'll go check it out.

Like · Reply · April 18 at 1:48pm

Bela Grimm Still reading, This wasn't what I had read before.

I understand the point a number of people are trying to make, but I don't understand why they are implying that Autistic people don't, or can't, have any resemblance of a "normal" life...

Like · Reply · April 18 at 3:17pm · Edited

Jim Leftwich i'm mostly interested in what she wrote. i'm not very interested in the people who are trying to discredit her experiences as somehow being fraudulent. we can get that kind of dismissive bullshit anywhere, everywhere.

Like · Reply · 1 · April 18 at 3:22pm

Bela Grimm Most of what I've read from her deals with the horrors of being institutionalized. If you find anything cool, please let me know. I'll do the same.

Like · Reply · April 18 at 4:25pm

Jim Leftwich are you looking at this site?

<http://abaggs.blogspot.com/>

Amanda Baggs Autism Controversy

(1) Several former Simon's Rock College friends and classmates of Amanda come forward to CNN and others in light of her 2007-2008 national media coverage to provide their observations of her from 1994-1995 (14-15yrs old), and for some continuing to 1998, at Simon's Rock College and elsewhere, as bei...

ABAGGS.BLOGSPOT.COM|BY AMANDA BAGGS AUTISM CONTROVERSY

Like · Reply · Remove Preview · April 18 at 4:29pm

Jim Leftwich about a third of the way down is this

(7) 1995 Amanda's written account of her DID (Dissociative Identity Disorder; multiple personality disorder)

Like · Reply · 1 · April 18 at 4:31pm

Bela Grimm I was looking at a different web address, but it looks exactly the same... E just got in, so I'll check it out later.

Like · Reply · April 18 at 4:32pm

Jim Leftwich ok. her account of being institutionalized at the Shepherd Treatment Centre follows the email i mentioned above.

Like · Reply · April 18 at 4:34pm

Write a reply...

Bela Grimm Jim (Slightly different subject.) I dream of a time when you, and a few others, will have the opportunity to hang out with my son. (and me to.) He's in tune with his environment, on a different level than most.

I am so grateful he's allowed me to learn, at least in part, his language.

My son, when he is centered, is much like the woman in this video.

Some of my greatest joys have been found by following his lead, watching him interact with our environment, or imitating his behavior.

Sometimes it's easy to draw parallels between his (re)actions, and what some would consider to be art.

Unlike · Reply · 2 · April 18 at 4:26pm · Edited

Jim Leftwich that would be great, Bela. i'd love to spend some time with E, and you of course -- whenever we can arrange it.

Like · Reply · 1 · April 18 at 4:36pm

Bela Grimm I showed this to E this morning, before school.

I think it was first time.

He danced to Amanda's singing. Around 4:12 he signed "me", to me.

(A. is talking about native language & being part of her environment. Other people thinking she is "in her own world.")

He really leaned in and was closely watching when Amanda was talking about/ showing examples of the 5 senses. He had a HUGE smile.

I only had time to ask him if he enjoyed the video, and he signed "Yes!" and wanted to watch it a second time.

Unlike · Reply · 2 · April 19 at 9:33am · Edited

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05.01.2016

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Noam Chomsky, from *Necessary Illusions* (1989)

A 1975 study on "governability of democracies" by the Trilateral Commission concluded that the media have become a "notable new source of national power," one aspect of an "excess of democracy" that contributes to "the reduction of governmental authority" at home and a consequent "decline in the influence of democracy abroad." This general "crisis of democracy," the commission held, resulted from the efforts of previously marginalized sectors of the population to organize and press their demands, thereby creating an overload that prevents the democratic process from functioning properly. In earlier times, "Truman had been able to govern the country with the cooperation of a relatively small number of Wall Street lawyers and bankers," so the American rapporteur, Samuel Huntington of Harvard University, reflected. In that period there was no crisis of democracy, but in the 1960s, the crisis developed and reached serious

proportions. The study therefore urged more "moderation in democracy" to mitigate the excess of democracy and overcome the crisis.

Putting it in plain terms, the general public must be reduced to its traditional apathy and obedience, and driven from the arena of political debate and action, if democracy is to survive.

The Trilateral Commission study reflects the perceptions and values of liberal elites from the United States, Europe, and Japan, including the leading figures of the Carter administration. On the right, the perception is that democracy is threatened by the organizing efforts of those called the "special interests," a concept of contemporary political rhetoric that refers to workers, farmers, women, youth, the elderly, the handicapped, ethnic minorities, and so on—in short, the general population. In the U.S. presidential campaigns of the 1980s, the Democrats were accused of being the instrument of these special interests and thus undermining "the national interest," tacitly assumed to be represented by the one sector notably omitted from the list of special interests: corporations, financial institutions, and other business elites.

The charge that the Democrats represent the special interests has little merit. Rather, they represent other elements of the "national interest," and participated with few qualms in the right turn of the post-Vietnam era among elite groups, including the dismantling of limited state programs designed to protect the poor and deprived; the transfer of resources to the wealthy; the conversion of the state, even more than before, to a welfare state for the privileged; and the expansion of state power and the protected state sector of the economy through the military system—domestically, a device for compelling the public to subsidize high-technology industry and provide a state-guaranteed market for its waste production. A related element of the right turn was a more "activist" foreign policy to extend U.S. power through subversion, international terrorism, and aggression: the Reagan Doctrine, which the media characterize as the vigorous defense of democracy worldwide, sometimes criticizing the Reaganites for their excesses in this noble cause. In general, the Democratic opposition offered qualified support to these programs of the Reagan administration, which, in fact, were largely an extrapolation of initiatives of the Carter years and, as polls clearly indicate, with few exceptions were strongly opposed by the general population.

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Joseph Nechvatal

[...] in 1958, Villeglé had already been promoting new perceptual approaches to reality with a theoretical text about his readymade ripped posters called *Des Réalités Collectives* ("Collective Realities"), published in the ultra-Lettrist review *grâmes*. Aspects of it foreshadowed and informed Restany's *Nouveaux Réalistes* manifesto and Villeglé went on to elaborate on this concept in a 1959 paper that defined a central role of a collective unconscious for what he called the area of the "lacerated anonymous." Villeglé's lacerated posters – first shown in his 1959 exhibition *Lacéré Anonyme* – challenged the boundary between everyday street life and High Art, opening up the entire world to become raw material for the creation of art. Similar ideas were being entertained in New York at the time by Alan Kaprow in his legendary essay *Legacy of Jackson Pollock*, published by *Art News* in 1958 – the year of Kaprow's first informal *Happening*.

|||||

Mircea Eliade
from Shamanism

In preparing his trance, the shaman drums, summons his spirit helpers, speaks a "secret language" or the "animal language" imitating the cries of beasts and especially the songs of birds. He ends by obtaining a "second state" that provides the impetus for linguistic creation and the rhythms of lyric poetry. Poetic creation still remains an act of perfect spiritual freedom. Poetry remakes and prolongs language; every poetic language begins by being a secret language, that is, the creation of a personal universe, of a completely closed world. The purest poetic act seems to re-create language from an inner experience that, like the ecstasy or the religious inspiration of "primitives," reveals the essence of things. It is from such linguistic creations, made possible by pre-ecstatic "inspiration," that the "secret languages" of the mystics and the traditional allegorical languages later crystallize.

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Ruby Ray: By the late Seventies, all the bands that called for social change during the Summer of Love were long dead or gone: The punks were like, 'How come there was all this great music and now it's The Eagles and Linda Ronstadt?'

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05.02.2016

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Noam Chomsky

from Mandate for Change," or Business as Usual

Z Magazine, February, 1993

The magic word in Clinton's campaign had been "Change," a reorientation of policy toward the needs of the great majority of the population who had suffered from Reagan-Bush "trickle down" economics – in practice, an upward flood – and had swept Clinton into office on the promise of an end to the party for the rich. But it would be unfair to speak unkindly of the newly-elected President for clarifying at once that the fine words of the campaign were not intended seriously, that the "Mandate for Change" proclaimed by a Clinton think tank meant "Business as Usual," as it did when Eisenhower's PR team coined the phrase. "Campaign pledges [are] made to be broken," Harvard political scientist and media specialist Marty Linsky explained when President Bush called for "revenue enhancement" after winning the 1988 election with a pledge not to raise taxes. To accuse Bush of violating his campaign pledge was a "political cheap shot." When he led the public in his "read my lips – no new taxes" chant, Bush had merely been expressing his "world view," making "a statement of his hopes." The same precepts hold for his successor.

Only the most naive, who do not comprehend the democratic system, could think that their political representatives mean what they say. Sophisticates understand that "elections and governing are different ball games, played with different objectives and rules." "The purpose of elections is to win," Linsky elaborated, expressing the contempt for democracy that is standard fare among educated elites; and "the purpose of governing is to do the best for the country" – where "the country" is to be understood as "those who matter," though honesty on that score as well would be too much to expect.

This course of instruction is helpful. The lessons have broad application. Take the concept "jobs." It is beyond doubt that more and better jobs are desperately needed. "Job destruction [is] worse than we thought," economists Lawrence Mishel and Jared Bernstein report, with "more than 17 million workers, representing 13.2 percent of the labor force, ...unemployed or underemployed in July [1992]," a rise of 8 million during the Bush years. Furthermore, some

three-fourths of the rise in unemployment is permanent loss of jobs. Meanwhile the stagnation of real wages changed to sharp decline from the mid-1980s, extending even to college-educated, while "of the gain in income per head, 70 percent accrued to the top 1 percent of income earners, while the bottom lost absolutely," MIT economist Rudiger Dornbusch observes, so that "For most Americans, it is no longer true that the young generation can count on being economically ahead of its parents," a significant turning point in the history of industrial society.

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